

4. It coheres & enlarges the process of moralising history by that close tracing of cause and effect.

5. It is entirely orthodox & more emphatic in its ideas about history repeating itself and hence, being a most valuable practical story, about the importance of obedience to the king & wickedness of & misery of civil war.

### Its importance

1. It assembled so many current political ideas and gave them a quite new animation by putting them into a poetical form.

2. It shifted the centre of 16th century poetry from the lyric to the didactic.

### The Morality Play

- The morality plays differ entirely from <sup>or mystery</sup> miracle plays
- They are much longer.
- Some are divided after the manner of Seneca into acts & scenes.
- Many were written for production in the halls of more aristocratic persons.

The morality is characterised by the use of abstractions and of allegorical characters as the dramatic personae

Constantly the allegory as such is breaking down and contemporary traits given to the Deadly Sins and Everlasting wisdoms

The succeeded in linking drama still closer to life. The comic scene in these has the germ of the humour which passed on to the comedy-writers of Elizabethan times. The Cardinal feature of nearly all the morality was the pursuit of Everyman by evil forces & his rescue by conscience and wisdom.

- It is not blind chance, but God that sends a bad prince & he does it to punish the people's sins. So revolt is to add new sin to sin not yet expiated. The proper act is to pray for the prince's amendment & to live better lives, that God may forgive us.

- The most eloquent part of the history is the 2nd part, where all the excesses & miseries of civil war are described.

## The Literary Background

### 1) A Mirror for Magistrates

Younger Shakespeare, interested in contemporary poetry, could not have missed this English poem A Mirror for Magistrates. Its object was to point a very solemn contemporary moral namely to educate the prince or magistrate by a series of exemplary stories that would teach him to revere.

- It deals with the same events as the histories, in spirit almost as much closer to them than to the chronicle plays.

### The historical doctrines of the Mirror

- 1) The Mirror fully approves of the powerfully didactic as against the factual or anecdotal practice of history.
- 2) It is first concerned with the instructing the prince or the magistrate thro' the example of the past.
- 3) It is almost silent on the Tudor myth: on the great theme of the union of the 2 houses of York and Lancaster, on the descent of the Tudors from King Arthur, on the Golden Age of Elizabeth.



Harzlett

John Chambers

The truth is that we never could forgive the Prince's treatment of Falstaff; though perhaps Shakespeare knew what was best, according to the history, the nature of the times, and of the man. We speak only as dramatic critics. Whatever terror the Pr. in those days might have of Henry V, yet to the readers of poetry at present, F. is the better man of the two. We think of him 'quite human' often!

It is with clear that the Prince is <sup>just</sup> a wild young man who is a by in the hands of F. is a supreme exemplar of the Renaissance gentleman who can look at things with distinction, who has self-assurance and <sup>values</sup> see everything encompassing properly. It is the Prince, who is the true hero of the play, the man who unites the spheres of action, the historic and the comic.

from Ernest  
Shakespeare

The Prince is his ideal man of action

Not that he is his ideal man — lacks some of the finer graces of manhood, remote from the practical issues of life. He lacks the poetic charm of Richard II, the intellectual subtlety of Hamlet, the ingenuities of Brutus. But had he possessed these qualities he would not have been an ideal man of action.

He knew that public virtues are different from private virtues — the virtues of manhood.

The qualities of Kingliness found in Henry V are of a practical character — there are united in him with a power of proportion which establishes a well-balanced character and gives it that character elasticity and resilience.

The Prince unites in himself the highest qualities of men so divergent from each other as Henry IV and Hotspur.

He has the diplomacy of Bolingbroke, but he tempers it with the martial prowess and chivalry of the great Percy. The latter is no match for him in ~~armor~~ soldiering. & on the field of Shrewsbury he is forced to render every glory up to the man whom he had derided. He has the finer graces of the chivalrous nature — generosity and reverence — has only praise for Hotspur alive or dead — while the peers of his brother John of Lancaster, win from him the highest tribute of respect:

"Before I loved thee as a brother, John;  
But now, I do respect thee as my soul!"

— In his interview with the King in receiving counsel, is accused of "vassal fear" and "base inclination" & is represented as a traitor likely to side with the Percies against his own father. His reply to this wanton charge is full of a forbearance which springs from deep filial reverence:

"Do not think so; you shall not find it so;  
And God forgive them that so much have wronged  
your majesty's good thoughts away from me."

He is in essence a noble — kind — has highest qualities of kindness, and holds those qualities in graceful equilibrium — no selfishness in him, & no excess. Sh. has granted him what he withheld from the heroes of his tragedies — a well-balanced nature.

### Hotspur

- Sh. was much interested in that character
- a means of creating his picture of England
- contrasted as a northern provincial with the primed Renardian gentleman
- For all his restless haste it is very clear in his looks at its concrete manifestations. about nothing
- He is rather a kitten & a young cat.
- though bears his wife the most ungentle kindness underneath

Some will hold him as the hero of the error. Two causes:

- 1) genuine approval of more vehement passion
- 2) Sh. had been on the side of the King in the north he puts his first feeling
- it's living on honor
- but these lines are really satirical
- this vitality is captivating but angry & the ridiculous.
- is violent & very fine in the fight with Clarendon & Mortimer.
- that he speaks some of the best poetry in the play is uncontroverted.
- nothing else
- & how can we mind without morality



## Man as Microcosm

the correspondences between ~~the~~ two planes, that between the cosmic & the human was the canonized. Not only did man contribute in himself <sup>in</sup> a plane of creation ~~but~~ but he was the microcosm, the man in little of the great world itself.

He was composed materially of the four elements & contained within himself, as well as his rational soul, ~~a~~ vegetative and sensitive souls after the manners of plants and animals. The constitution of his body duplicated the constitution of the earth.

His vital heat corresponded to the subterranean fires;  
his veins to rivers;  
his sighs to winds.  
the outburst of <sup>his</sup> passions to storms & earthquakes.

Storms - frequent in another correspondence, that between macrocosm & body politic. Storms & perturbations in the heavens were duplicated by commotions & disasters in the state. The portents that marked the death of J. Caesar were more than portents; they were the heavenly enactment of the commotions that shook the Roman Empire after the event.

## Correspondence between microcosm & body politic

It can take the form of Brutus in his agony of doubt & comparing his own little world to a city in misfortune.

- the persistent form was an elaborate analogy between the various ranks in the state with different parts of the human body.

The picture of the universe as harmony or a source to mine it is met with elsewhere the other two, but Sh. knew it (Rhymer's words) take but degree away, remove that thing; And hark what discord follows.

This notion appealed more to the more Platonic or mystically mind (cf. Milton)

## The Historical Background

### 1. Machiavelli

The assumption that some kind of degree or order on earth then its counterpart in heaven is the ~~sort~~ thought-idion of the age. But there is another alternative.

He could have ignored some of the basic assumptions of his age by following the doctrines of Machiavelli.

Machiavelli disbelieves so completely in natural law & a fixed order that he just passes them by.

His basic doctrines lie outside the main sixteenth century interests.

Thoughtful Elizabethans agonised over the terrible gaps between the "erected wit" and the "infected will" of man & between the majestic harmony of an ideal state & the habitual chaos of the earthly polity.

Machiavelli shored himself such agonising by cutting out the "erected wit" altogether. He made irrelevant the question that most disturbed men's minds.

He speaks of the basic propensity of man to evil. There can be no question of a fall, because the seeds of evil were there from the start ready to germinate.

There had never been a state from which a fall was possible. ✓

Disorder was the natural state of man and civilisation was a matter of pure expediency.

Such a way of thinking was abhorrent to Elizabethans, who preferred to think ~~that~~ of order as the norm.



But the people of this day knew him or heard of him. The semi-educated distorted his image in a queer way. The age made much use of certain details of his writing but ignored what the man fundamentally stood for.

Spenser & Raleigh knew him. They took his ~~last~~ details, but disagreed with him in his fundamental theory.

- Shakespeare took Machiavelli much as Raleigh did

It was only in 'Troilus & Cressida' that Shakespeare challenges the orthodox opinion on order. Never again.

- In his most violent representation of chaos Sh. never fails to persuade that it is the norm. It is unnatural & in the end order & the natural law will ~~a~~ reassert themselves.

But on the whole it ~~should~~ be said that Machiavelli's day had not yet come.

## 2 The Medieval Norm

A new conception of history began with the Tudors, but it was usually compounded with older ideas.

In the Middle Ages the pattern of history was theological; the drama of the revolt of the angels; the creation & the fall of man; the incarnation & redemption of man; and the last judgment. Indispensable parts of history outside this, when taken seriously, had somehow to be brought within this. So the Greek & Roman Pantheon were attached to the theological scheme by the discovery that they were the old crew of Satan under a disguise.

- Though Medieval theology referred the events of history to a theological scheme it tolerated a great mass of quite unrelated events where the sequence or causal effect was just not required.

So the more happenings of history can be recorded just for  
man's curiosity and love of play.

It ed. also preserve the memory of worthy deeds & provide  
a store of moral examples.

## Froissant ~~of the 14th~~

When Froissant was translated into English by Lord Berners in  
the reign of Henry VI he became an authority for the reigns  
of Edward III & Richard II.

- In tone Froissant is medieval.

- what he adds to history is an unsleeping psychological curiosity

- He lives through the history he writes & makes it highly vivid  
- but also he is deeply concerned with the moral springs of action

He is a dramatist, interested not only in action but in the things of action.

In his later work he allows his characters longer speeches & wd. have to  
discuss ~~their~~ motives more openly. He says that Froissant wd. have to  
look it up & call back  
emils given him  
at the

But he exercises his genius on medieval material without  
anticipating the more philosophical & moralised way of looking  
at history that came later on - with the Tudors.

He records for instance, how Edward III consented to having  
unle, Earl of Kent put to death. But does not suggest  
that this crime had to be visited upon the next generation.

## The Tudor Regime

With the accession of Henry VII the practice of  
historical writing becomes more complicated.

Not only the methods of history followed their natural growth  
but the Tudors encouraged their people to look upon  
the events that led to their accession in a special way.

Henry VII - not happy about his title to the throne fostered  
two historical notions that became great national  
themes.



(1) that the union of the two houses of York & Lancaster through his marriage with the York heiress was the providential & happy ending of an organic piece of history.

2) that through his Welsh ancestry he had a claim to the British throne unconnected unconnected either with the Lancastrian descent or his Yorkish marriage.

- Not only did he claim through his ancestor Owen Tudor, husband of ~~Henry~~ <sup>Henry</sup> IV's widow, direct descent from

Cadwalader, the last of the British Kings, but he encouraged the old Welsh superstition that Arthur was not dead but would return again, with the suggestion that he and his heirs were Arthur incarnate.

- This idea, though fantastical, showed the most astonishing persistence and had a most astonishing persistence and had a strong hold on the imaginations of men.

Elizabeth's reign was called the 'golden age' of accord to the ancient legends the return of Arthur was to bring back the golden age.

Shakespeare also speaks of this in 3rd cent. of the 3rd book.

Even the ~~poet~~ poet Shakespeare kept up this claim.

### The uses of history

For many years text-books have stated that when Shakespeare began his histories there was a strong popular desire to be instructed in the facts of history & that this desire was due in part to the rise in the patriotic temperature of England after the defeat of the Armada.

- The truth of this statement is still seems to be admitted. But the task of the mixed audience wd not be the only thing that engaged him; he would also have an eye

to the states of history among the better sort or the ordinary educated man.

In the 16th century the distinction between useful & useless knowledge was hardly drawn.

to learn was the specific human function.

History was ~~useful~~ valuable because it was a great accumulation of facts.

Also valuable because it had immediate practical uses.

So they liked both the compilation of Higden & the moralised history of Hall.

The gift of saying the old thing as if it had all the excitement of a new birth was common in the 16th century.  
It surprises us

- 1) In Raleigh's preface we find one of the ruling ideas of about history, namely that it repeats itself.

to this idea if is granted, it follows that we have it in our power to force <sup>the</sup> future & therefore in some way to provide for it.

- This is one of history's practical uses.

2) The second use is that it preserves worthy deeds from oblivion.

3) The second leads to a 3rd: Since men desire glory they are incited to great deeds by thinking of the glory these deeds will bring through being perpetuated in historical writing.

4) History shows the reader "what we should desire & pursue & contrariwise what we should shun"

- Reading history young men acquire the wisdom of age.

- incites the spirit of virtuous emulation.

- promotes high deeds and great discoveries.

- the only pledge of noble acts.



- History is a ~~story~~ special with to the prince who can make himself the hero. But the prince does not give him.
- Shakespeare could not escape from these 'author' conventions.

## The rebellion in relation to Recent English History

1. Rebellion is denounced against the right or 'divine right' however unable he is
2. God is to be thanked for a peaceful government.
3. The horror of the Civil War (Wars of the Roses) concerns a lively gratitude for that modern rebel rebellion has been comparatively small.
4. Remains the factor that the Wars of the Roses might be fought again. May be the cause of the Catholic intrigues the most.

Two things to bear in mind since they are crucial to Shakespeare's history:

- 1) The history before Henry VII could be made to vary in different versions.
- 2) A sharp division exists ~~also~~ between the rebel few who make a dramatic & brilliant step on the part of history & those who are it mostly are wasters of money & a rich ~~and~~ repository of learning on the fickleness of fortune & the inevitable punishment to the present individual.

- Shakespeare was among the rebel few.

### Hall's Account of the Wars of the Roses

Edward IV is a powerful & satisfying king

The beginning of the Wars was the quarrel of Bolingbroke & Richard III's inability to cope with the

to the north of London following the death of his uncle  
Edward, Duke of Gloucester, through murder.

- One against Richard's inability to not bring the throne  
back to usurping the throne & then - allowing Richard to  
be killed against his oath.
- Rich promised Henry by making him a sign of protest  
but postponed full arrangements till a later question.  
for Henry was not in the country.
- That Henry was a champion was a great universally accepted  
by the Church & the King.

- Henry II by his father's wisdom & his gifts, fast from the day  
of reckoning.

- With Henry II the crown is retained in the direct  
form of a child being king.

The King's inheritance allows the king a wide freedom of  
action within the kingdom.

- The Duke of Cardinal Beaufort is a man for the English to be  
looked at France.

- The coronation of the Duke of Burgundy, Duke of  
the Duke of Burgundy of Artois, wife of Henry II - baron the  
further - the coronation the strength & wisdom of the late King  
Henry II, Duke of Burgundy, the Duke of Suffolk.

- The coronation in a coronation was caused by Edward's death  
gives the Duke of the Duke of York the coronation: and the coronation  
nearly its full value in the Duke of the Duke.

The coronation of the Duke of York was dubious. Edward II settled  
the balance of right against himself by declaring a false  
oath that when he returned to England, that he might  
only his dukedom of York.

- A man paying a man of Edward's brother Duke of Clarence  
who was a help to Richard to return Henry II to the throne  
his brother.

- He & his other brother Duke of Gloucester, in the Duke of  
the Duke of York Duke of York after the Duke of York.



- Meanwhile Providence is taking great care of Henry, Duke of Richmond, who sees that he is out of the Yorkists' reach in Brittany.

- Edward IV is a good thing like Henry IV, even the last-  
moment of the punishment incurred by forgoing. But it is  
fitted on his son. His brother, Richard, Duke of Gloucester,  
is a villain in his own right - no question of his villainy  
flowing from the excess of any one passion.

- Next in form to that, it was probably he who had contrived  
to get his brother the Duke of Clarence into the tower, having  
himself risen. Clarence, of course, was justly punished for his  
perjury.

- Richard's murder of the two princes is sheer wickedness.

- Shortly after the culminating crime the body shot into the  
Duke of Buckingham, was alienated from Richard and  
beginning to have claims for the crown, in mind of  
Henry, Earl of Richmond.

- Buckingham concludes that Henry is the true heir of Lancaster  
with the mother, Bishop of Ely makes plans for recalling him  
from with Brittany, marrying him to the daughter of John  
IV.

- The delicate question of Henry's right to raise  
~~action~~ action against Richard the rightful heir is the  
subject of the House is not discussed. It is merely  
affirmed that Richard is exceptional, a monster for  
whose case the ordinary rules simply do not hold good.

- Henry returns, wins the battle of Bosworth & fortuitously  
kills the ~~second~~ old disinherited, marrying the daughter of  
York.

- He is a successful political king. Full position ~~can~~ of  
the new order can come only from the issue of the union  
of the two houses. In Henry VII the process is complete and  
the reign is triumphant.

South Hall's history of Shakespeare and very nearly the  
same

- Raleigh, writing under pressure, is constrained to make something <sup>best</sup> ~~interesting~~ out of the Tudors. He is more interested in portraying character patterns.

- The dominant ideology of history is that it is a process of making things out of your own. - From 16th century onwards.

- History of the Tudor contains elements of a "history" of the Tudor and the nation. It begins from the Tudors, the reigns of, domestic things.

He mentions the dangers of a republicanism people; a then all the attacks and demands with the respect claim to the throne are a menace; the legitimate king is not to be taken out of history of them and thus to go from one crime to another.

Henry VIII, however, was a God among men, no king but demigod. Davies rejects that Tudor never succeeds that quest. Though false, still so.

This is the general pattern of Tudor history. This pattern, however, was the foundation of the more thoughtful history of the Elizabethan society. It is a restricted pattern, it must have been a dominant idea. Thus restricted it began to be plain from its complete absence from nearly all the chroniclers' history.

### The doctrine of Revolution

Darwin had said that it is better to obey a bad king than to make into civil war, that a state might be an entire monarchy, thereby changing the topic from the form of monarchy which is a matter of history to political theory.

- It was found that only a minority saw recent history as a whole & connected pattern. It is a restricted doctrine of revolution and of the monarchy which is the history of the community.

Even the chroniclers' history was a pattern of history, they are full of the other doctrines.





good nature. So rulers have always sought when they were  
into the state against God's commandment. Emphasis is  
never just gods

- there is the struggle between the Trinity, highly  
committed to themselves, but quite in keeping with the Trinity  
of the times, a strong and unity.

- It corresponds with that struggle of Christianity from  
religion corresponding to the morality of the secular  
world.

- The ruler was politically religious - the religion  
being not too far from the expression in the Christianity  
the medieval faith which was not fully absorbed by the  
simplified Protestant order. The struggle of the spirit  
of worship back to accommodate; and if a part  
found its home in the new revelation of the Scriptures,  
a part too went to intensify the feelings of the common  
people towards their sovereign ruler and especially  
their prince. When this religious aspect of the ruler  
was caused the English to accept & even to approve the  
divine characteristics of their old rulers.

With the necessity of morality this highlighting  
the morality of rebellion was life or death.  
When in 1535 the rebellion happened the authorities were  
a very constitutionally long family to the already existing

The most interesting expression of the doctrine was to do  
with the ruler's father and a bad king. The highlight  
of the language attached to any condemnation of  
rebellion, however bad the ruler may be.

Who, first, are helpers that they can judge if he is bad?  
If it is rebellion against a bad prince, how can it be  
prevented against a good?



## Falstaff (Moorman)

- His witchery which holds us fast, readers' own judgement make us in love with him. Very, almost moving & full of mirth. He lives in a world of his own.
- If we wisely analyse his nature from an ethical point of view point we are forced to confess that he is a liar, a knave, a cheat. But when we are entering into the Falstaff scene we subconsciously refuse to apply moral standards. & give ourselves up entirely to his humour the enjoyment of his humour which is as radiant as sunshine & of it death for all its known loves no sting behind.
- The most humorous creation in the whole field of literature

The life and of human nature rages far beneath the surface of life, I know its substance from the hidden springs of human sympathy. Human can exist only by outwitting and utilizing the contradictions which go to the formation of character. Embodying the body of <sup>the</sup> human of Falstaff. X

Falstaff is ~~man~~, the man - a man at once young and old, outwitting and lost, a duke and a wit, hornless and riched, black - signifier, master of conversation, cowardly in offence, brave in retreating, a lover without love, a liar without deceit; and a soldier, a gadabout, a gadabout, and a soldier, without either soldiering, soldiering or honour. Incomparably he is in his own. Not good for anything but for his own incidents which are so delightful as they are unique.

How humanly incomprehensible are his contradictions with his profoundly witty, his wit, which nothing he is called in but II. 2. 1. - "My horse - youth, what, so much of young men must live!"

His nature is a mixture of his behaviour, in the method of

seems to be?

- The first thing that struck me when I was with the  
company of other people in the city was that they  
were very much interested in the work.
- In the first place, I was very much interested in the  
work, the more I saw of it, and the more I saw of the  
people who were doing it.
- It is not only a very interesting work, but a cause that will  
be of great benefit to the people. He is a handsome  
man, and he is very much interested in the work.  
He is a very much interested in the work, and he is  
very much interested in the work. He is a very much  
interested in the work, and he is very much interested  
in the work. He is a very much interested in the work,  
and he is very much interested in the work.

- In the second place, the people who were doing the work  
were very much interested in the work. He is a very much  
interested in the work, and he is very much interested  
in the work. He is a very much interested in the work,  
and he is very much interested in the work.

For many of the people who were doing the work  
were very much interested in the work. He is a very much  
interested in the work, and he is very much interested  
in the work. He is a very much interested in the work,  
and he is very much interested in the work.

For many of the people who were doing the work  
were very much interested in the work. He is a very much  
interested in the work, and he is very much interested  
in the work. He is a very much interested in the work,  
and he is very much interested in the work.

For many of the people who were doing the work  
were very much interested in the work. He is a very much  
interested in the work, and he is very much interested  
in the work. He is a very much interested in the work,  
and he is very much interested in the work.

- He is a very much interested in the work, and he is  
very much interested in the work. He is a very much  
interested in the work, and he is very much interested  
in the work. He is a very much interested in the work,  
and he is very much interested in the work.

For many of the people who were doing the work  
were very much interested in the work. He is a very much  
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and he is very much interested in the work.

For many of the people who were doing the work  
were very much interested in the work. He is a very much  
interested in the work, and he is very much interested  
in the work. He is a very much interested in the work,  
and he is very much interested in the work.









There were but one place

ST for Johnson: "There has always appeared to many readers who shall forgive them, without criticism or critical discussion to be no conviction that the second is merely a sequel to the first; to be two successive steps in a long and one"

- Most modern actors, critics & editors are content to treat these two as independent plays, if variably named, plays, only exception is Q. & Tillyard.

if the vertical distance from the water

Sends a kind of a technology in the rise of the power of London, which was linked by the first to the modern technology in the fall of the same house.

- It seems probable that the rocks lying in with Richard I. in the valley of the Henry I. river, which is a fine example of a faulted valley.
- The rocks are only the equivalent of the Henry I. rocks, and are only a little higher than the Henry I. rocks.
- The rocks are only the equivalent of the Henry I. rocks, and are only a little higher than the Henry I. rocks.

Mr. Connolly said that 2 hours <sup>to</sup> was an after-sight  
of his appearance (A.F. Tucker Photo) - "after" sound!

the garden addition shown; & the scene sent in  
unquestionably inferior to the I part was a work of  
enormous cost. It is faulty in construction &  
occasionally faulty in execution. For the greater  
part of four miles the part is occupied with a theory of  
which the infant had been indulged in the previous day  
and which grows stale by repetition.

One that ~~has~~ I just ~~not~~ heard of, which the first writer  
writes is by my late Transylvanian names, complete or  
self-contained like Richard III or Macbeth.

⇒ Henry IV is actually only part of a whole, because at the close all the strands of the plot are left with loose ends.

- 1) The rebels Worcester, Mowbray & Archbishop Scroop are still at large after the battle of Shrewsbury.
- 2) The Archbishop is introduced & given a scene to himself in 4.4. in order to prepare the audience for the appearance of Prince John in Part 2.
- 3) The relations ~~between~~ of the Prince with his father, leads by the interview in 3.2 and its bitterest conflict in battle still await that final clarifying clash, leading to the death that would in no sense be a surprise.

↳ That striking is the retrospection at the end of the 2nd scene of Part 1 in which looks forward not only to the coronation of Henry II but also to the reflection of Falstaff within it, which occurs until the very end of Part 2.

By Part 1 so an integral scene & Part 2 an afterthought the retrospection is inevitable, inescapable.

In short, the political & dynastic dimension of this history play which is twofold - the defeat of the rebels & the reformation of the Prince, including its preliminary interview with his father & only truly through at the end of Part I.

Even in the Comic underplot

Falstaff's false claim to be Spontaneous of Henry's coronation, though the key to his character in Part II, seems nothing more than a farcical incident in the last scene of Part I and the opening scenes of Part 2 - are considered as belonging to the comedy.

(Door entry)



At the end of the first part of the play, the first act, when it revealed in the paper fastidious.  
The ~~rough~~ <sup>rough</sup> narrative curve in Shakespeare is not just  
seen in intensity up to the middle of the play e.g. the trial  
scene of the murderer, the play scene in Hamlet, the  
deposition scene of Richard II; relaxes during Act V, partly  
in order to gather up loose secondary threads of the plot,  
partly to give the principal actors a much-needed  
rest, and partly to relieve the strain upon the attention  
of the audience.

— and mounts again for the second & final climax  
of act 5, which we call catastrophe in tragedy and  
solution in comedy. ✓

— Such and no other is the case of Henry VI in which the battle  
of Tewkesbury is the middle point we expect in the 3rd act.  
While the political scene of Richard III, which is that  
which will see rebellion & signing the old king's will like before  
the ambitious ascending the throne, is just the result of  
Henry's own act — York's rebellion in Act II. In some scenes  
to be made in other parts of the play, it may be noted,  
find this scene as turning point in the battle of Tewkesbury.

— These friends are King's friends to a temporary understanding.  
In 1st act York rebellion in Act II, only to  
reach York rebellion in Act II before death separates  
them for ever.

— These friends are King's friends to a temporary understanding.  
The friend of York rebellion in Act II, which the friend  
during the first half of Act 2, take an upward turn within  
themselves to look for York's rebellion in Act II of York's rebellion in Act II  
before the end of the young king.

— Now too, the friends' friendship for him finds its highest  
expression in the York's rebellion in Act II which is the York's rebellion in Act II  
field, — to York's rebellion in Act II which is the York's rebellion in Act II  
reaches York's rebellion in Act II which is the York's rebellion in Act II  
York's rebellion in Act II.

& the end is linked to the beginning - the inevitable continuity  
and in the end we discern the meaning of the whole.

This is the essence of the story. It is this and - the  
story is a meaning of the whole, in the higher sense of the  
word. A description of the whole is repeated by Aristotle and  
because they look at the story as a whole.



Henry IV

R. A. Law - an article on Yvain's character in the history

Part of Henry IV maintains that Part II is a real  
novel in information addition.

Shakespeare gets out of his way to indicate the continuity of  
by keeping the action potentially incomplete at the end of the  
first part.

In IV - 4 the Archbishop is giving a short preparing for the  
great rebellious action which is the main political theme of  
Part II but which is almost concluded in Part II.

In V. 2 there is a parallel reference forward to Part 2  
there moreover refers to confirm the king's  
promise to confirm the peace to a kind of  
his generous offer of a prison to all the rebels  
worldwide disturbance, perhaps, without reason.  
Shakespeare critically underlines this integrity of  
Lancaster's offer of prison in the 2nd part, which  
was convincing, was frustrated.

The first part ends with Henry's making peace  
with the rebels to deal with the political theme  
of the Archbishop - an action which is taken up  
immediately in the second part.

4 are the most striking anticipations of the full  
action. Falstaff & the Prince in prison in the  
1st scene that brings them in.

The Prince speaks replies to the gallows; He looks to  
the gallows communion. But the Prince turns to  
look again to the gallows.

That was the gallows standing when Henry was slain in the 1st part  
- the Prince was not any more.

The questions are not answered with the end of the 1st part.  
They do not arise again in the 1st part because the Prince is  
not yet king.

Law thinks that the motives of the two are different.

According to him Part One shows the Motives of the Prince and Hotspur culminating in the Battle of Shrewsbury, while Part Two, in strong contrast, shows the Prince in the background not fighting but brought over, as in the Moralities, by the royal household and the Lord Chief Justice in the one hand and by Falstaff, the shadow of the Seven Deadly Sins, on the other. He does not fight in seeing the family pattern in Part II, but wrong in not seeing it in the Part one otherwise.

The struggle between the Prince & Hotspur is subordinated to a larger plan.

### The Structure

The structure of the 2 parts is very similar.

In the first part the Prince (who, one knows, will soon be King) is tested in the military or chivalrous virtues. He has to choose, Morality-fashion, between sloth & vanity to which he is drawn by his bad companions and chivalry, to which he is drawn by his father & his brothers. And he chooses chivalry.

The action is complicated by Hotspur & Falstaff who stand for the extremes and the defeat of the military spirit, for honour exaggerated & dishonour.

Thus the Prince, as well as being Magnificent in a Morality play, is Aristotle's middle-quality between two extremes.

— Near the end of the play the Prince ironically intervenes to Falstaff the credit of having killed Hotspur, thus leaving the world of honour & preparing for the motive of the second part. Here again he is tested, but in the civil virtues.

He has to choose, Morality-fashion, between his father & his uncle, to which he is drawn by his bad companions.

1. Order of Justice (like supreme knightly virtue) to which



And he chooses justice.

- John is cold-blooded & dedicated to his job.  
Falstaff is warm-blooded & addicted to strong drink. The  
Prince is the middle, cold-blooded by substance but  
warmed up with excellent judgements of drinking & good  
good sense of justice & mercy.

Basically he strikes the balance between the lawlessness  
of John & the extravagance of Falstaff.

So, he seems to be the provider of justice.

The Prince of John & Falstaff is the cold-blooded balance  
of the rebels' rights & rigour.

Falstaff has no special standard of justice at all; but yet  
he is just moderately...

### The structure of the play

1 The action of the first part opens with the high ideas  
of law, order, chivalry and civil war.  
But the Prince is not there! his father wants that he  
not get Hotspur in his way.

2 Soon after his words we see the Prince in F's company  
morning at last. Surprisingly his inclination is all for  
chivalry. When the story is changed his inclination  
seems to be confirmed; he gets to all join in with a  
difference planning with Prince & John at the capture of  
Falstaff.

3 Next stage in the structural balance the Prince & the rebels.  
Yet another action is planned, this time the rebellion.  
Hotspur is the very centre of the plot, unlike the Prince,  
who is only on the edge of it; he also follows the suggestion  
of his father.

- From then on the two nations take their course with  
John's cross-informers.

- The Prince maintaining his independent stance.  
John's army is more exclusively aligned.

- to the action of the handball victory shows the things & heavy of the rebellion & defiance to join it but had seriously, we must say. ✓
- the rebels & quite suddenly quite announced by striking Falkoff's change of post shows that at any rate he is not exclusively a revolutionary, person.
- finally, having had a long time, which nothing must not be allowed to work on the prince.
- his father & uncle - him the previous agreement his mother to the possession of the rebellion movement.
- that that is the revolution with which you after at the moment to find - many the same with the President, & Falkoff holds them playing in the revolution with a "Fig!"
- the histories of the rebellion process, the rebels raising their forces & taking off the ragged company, with the two armies are engaged against each other at Shrewsbury.
- the main reason is the T. side of the T. that when the main cause is the King's Camp as a source of their rebels.
- it is important that F. may be that, which is to provide the peace and make his claims for delivery.
- by offering to make the date matter principally a right fight with the troops.
- Falkoff's death is a matter which shows the result, stands off the main order of the play, for many other things it is the climax of his own defeat.
- there is a excitement about the death of Shrewsbury, for the result has really been settled by the Prince's decision, and it shows Falkoff to come to life again & to regain a longer, multitude of reputation, which will be an important motive of the second part.
- the death of his uncle the Prince finds F. with a <sup>combination</sup> of his up his long claim to have killed Shrewsbury. He has been the ruler of Shrewsbury & the episode of the death of the Prince is the first of the many he has rolling at the end of the play.



## [ Mortality Play. ]

For the treatment of sacred history, they substitute abstractions, vice or virtues.

As their origin lies in the Christian <sup>teaching</sup> ~~teaching~~; but has a more intellectual character.

It is less a more important than the religious.

- a necessary stage in a considerable advance in the progress towards modern drama.

- The author of a morality can choose his subject freely, although constrained to unity.

- led to analyse human qualities & defects; emphasized psychological individualities.

(e.g.) Misdirection cannot be pursued without orthodoxy of a mischievous character)

- So it prepared drama for emancipation from religion.

It is there is the struggle of the forces of good & evil which ~~constitute~~ constitute content for the human mind

### Everyman - masterpiece of its kind

characteristic is that of a Christian death.

Good man's death - Everyman explores a world of spiritual values few have to gather together the fragments who undergo with him his religious journey.

He appeals really to Following, to Kindness and to Good

None of them will respond to him.

Then he encounters Good which whom he has long abandoned which lying on the ground, weak & miserable, but helps him & encourages him to his rich knowledge. Knowledge sends him to Confession & Everyman's admission of his sin is ready to meet God.

At the moment he reaches this point - Doubt, Strength, Discretion and Faith with delight in the light of their promise to follow him. Knowledge will go with him, but cannot fully Good which is left. The play is not vain & will plead for him. Everyman this piece of drama forgiven

1912





## Vocabulary — words and their value.

words, real materials of the writer's craft, in the service of their artistic skill.

Rich English Vocabulary. — not only in size, but in richness & variety.

original canon — Greek

main contribution from Latin & French.

French & Italian scholars from Latin & Greek.

16th century scholars brought words only from Fr. Italian & Spanish from

how to also select the right word?

### Stonegold values of the words.

1) most important in the meaning, but never understood as fully as it is equally clearly.

2) still sound

3) rich associations.

Sound. When we read in poetry, (the 'silently' we read in imagination) the sound of what we are reading.

We have to consider not only their own visual sound, but how far that sound fits into the rhythm or musical pattern of the sentence.

e.g. Paley's description of the format of Monte Rosa.

— Some words — express sounds in themselves, are coined in imitation of ~~the~~ the sounds they express:

Rattle, whisper, bushy, chatter, clumper etc.

They have a special value in suggesting a sound almost directly by <sup>the</sup> imagination.

So they are much used in poetry & in vivid descriptive prose.

Onomatopoeia — It word takes on colour & character according to the way it is used.  
It is used commonly used to express a sound, this

always associated in the mind with that idea.

they say - the poet collected

but said a certain improbability in using the poet giggled  
in all that word is associated with the school girl.

<sup>all</sup> words constantly gathering new associations - more you think,  
which is not; one, mysterious, one, matter - of fact  
leads slowly to understand the subtle changes that words  
undergo in their ~~historical~~ historical meanings.

As one reads find the best words a writer will, one  
may have as many words as possible at any time.

The vocabulary of writing is meagre

is a disadvantage in that the need for words.

vocabulary of speech writing differ widely in scope.

words not seen for a long time are seen vaguely

understanding when written.

May say - or this play is written

but if it is written from the system you will have to search  
for more possible words.

(This play is badly ~~written~~ constructed, badly written  
badly said")

with effort words desert thought & creative expansion  
the right words come more easily.

- The best vocabulary is enlarged by careful reading.

Do not use a word unless you know it is all its meaning

the story narrating of a woman's death - young man -

'Carnivorous' - eating glaciers - (you are <sup>allowing</sup> ~~allowing~~

- Note of the 'Carnivorous quality of his garden' <sup>allowing</sup> ~~allowing~~ <sup>can</sup>

- Use a dictionary to discover the meaning; you know which  
word is to be used in the text.

- Read a piece of good prose (or better poetry) slowly & discover  
the words used.



But the use of a highly poetic vocabulary will be of little use for the reader, who reads these facts whose vocabulary is fairly close to that of modern prose (i.e. collocations, facts, observations, reasoning & many almost any of the contemporary facts).

Do not use in your enthusiasm your choicest words too often. Like jewels, they are made more beautiful by their rarity. They are more effective when they are used with restraint.

### Exercise 1

## Lesson II

### Vocabulary - Synonyms.

Advantage of wide vocabulary

- 1) Expresses your thoughts with precision & grace
- 2) Helpful in enabling me to avoid awkward repetition of the same word or sound.

It is bad to repeat the same word in two different meanings!

- 1) The sailors drifted out and sailed away
- 2) So you do not stop crying at all you will cause your husband much needless anxiety! I promise you I will be there at least.

But it is worse to make obvious effort to avoid repetition. That many people are strongly shy of repeating the same word or phrase.

Synonyms: when one word can be replaced by another, these words are said to be synonymous - words that are similar in meaning.

But no word can be the exact equivalent of another

For every word is slightly changed by its use & association

- 1) Gettysburg & Department - same root interchangeable  
↓  
- has a negative meaning  
- has even more power through its association  
with Victorian standards of civility & good manners.

- 2) Star Supernatural & antithesis → in literature with antithesis  
↓  
is the most vivid word for contrast;  
*antithesis* *with* *antithesis*

- 3) binden & line - identical meaning.  
↓  
never, not hectic word. incredible in ordinary word.

- 4) many synonyms differ in grammatical use.  
Answer, reply, respond.

English language rich in synonyms - has a historical reason.

English language - fundamentally Saxon - so are all really  
ancient words.

- Borrowed words from Roman conquerors  
from Latin with borrowing.

Generally Latin words are longer and more learned in sound  
and association than those that come to us from Saxon or  
direct from French.

- All the essential words in English are Saxon in origin - He,  
with, of, out. - all the other small necessary words  
in English language are from milk, fish, cats, house ...  
In English, it captures simple emotions → love, friendship, hate.

But very few indeed to inform abstract things or subtle  
conceptions. These have been borrowed from Fr. & Latin

In writing from us inevitably necessary words of Saxon  
origin outnumbering the rest.



ally who's behavior shows his life intensely, bringing  
her to the edge of tears with his valiant, unrelenting  
efforts to overcome, he set himself up to the highest  
roughness & kindness & kindness underneath.

- There is no real cruelty in his roughness. When he rates her  
for / looking like a straight-winded life he says to her  
"I'm way more sure in her as well as in the other what will  
open up, he found that the highest of which in this play he is  
so important an expression.

✓





afternoon.

- The haste for work & hardly even more confidence leads itself admirably to the purposes of force.

- There is a humor, perhaps beyond the reach of the groundlings, in the old topos philological concerning the mixture of good ~~and~~ evils - work, in the strength of which he declares,

"If I had a hundred sons, the first humane principle I would teach them should be, to forswear their pretensions and to addict themselves to work"

this parental allusion was not without Falstaff

- Comedy is differentiated from farce, not merely by its <sup>more</sup> knowledge of laughter but also by the fact that it calls the human to its aristocratic duties, material for its dejection. Less is the

visible information of the being and soul of man than in the  
underlying inadequacies and its consciousness of its own  
lack a subtle psychological analysis lays bare

- In the ~~fact~~ portrayal of Falstaff, the works of  
comedy and of farce are curiously interwoven

- The comic spirit is bound with him even as he is  
wounded to an uneasy consciousness that his earthly mode  
of life requires some sort of justification

This justification generally takes the form of depreciation of  
other persons in whom he chooses to lay the responsibility  
for his degradation

- 'And I have not forgotten what the inside of a church  
I smell of, I am a pepper-corn, a brewer's horse - the  
inside of a church! Company, villainous Company, hath  
been the snail of me'

- With characteristic infidelity he upbraids Prince  
Henry himself. 'Then that some such lesson upon me,  
that God forgive me for it! Before I should have, Italy'

I knew nothing; and now am I, if a man should speak truly, little better than one of the wicked!

- It is the 'continuing' lines that are out of joint, and which will never be easily set down. The state of increasing Adam fall; and what shall poor Jack Falstaff do in the days of villainy?

- An exposure of such reality works him up to the heights of self-hilly. Go thy way, old Jack; die when thou wilt! of youth, good manhood, to its best before the face of the earth thou art a shotten serving. But have not thou good men unchanged in England and no of them to put and grow old. God bless the state! A God send, I say!

- All this is not wholly sincere. But his remark is not to be taken too seriously; it is but a last refinement of luxury.

There is stuff for comedy too, in the fact that his intellectual faculties have survived the shipwreck in which morality & even military descent having come to ruin.

His spirit still came strong ready to save him from some dire humiliation, & the bank of which he has been let by his cowardice or his greed. His mental resource is inexhaustible.

He makes his remark at a verbal jest, or in the quietest act of making the world appear the better cause.

- Again again he is on the point of being cornered, & succeeds in turning the tables on his adversary by some last counterstroke or astounding license of mendacity.

- Henry's power of mind still seems an elaborate intrigue & conceals him in the imaginary highwayman or Godshill. He is all the while seen with a trace of laughter and a steady eye. By the end, I know of no man who that 'made up'.

- And all this history we find a little more complete study of history than it is supposed, why, why, why is it



my vocation, that! 't is no sin for a man to let  
his vocation be?

- provided that he loves, why, but in a point of central  
force he is nearer to a defect any more judgment  
that may be formed of him with the most intense of  
diffidence

He has a genuine affection for the young  
young friend who understands him his own companion.  
The color that fell when he rejected him, struck not  
at his purse but at his heart.  
In Henry IV he forms every feature wisely, looking at  
things; and Ancient Pistol shakes his epitaph,  
'His heart is fractal and corroborate'

## Falstaff. character

He thunder the ruining portion of Falstaff, the  
distinctive qualities of Sir John Falstaff in his infinite  
capacity for extricating himself from predicaments.  
mastership of circumstances is his rule.

## An unshakable spirit for life.

- "young men must live" - he identifies himself with youth.
- "you that are old consider with the capacities of men that are  
young".
- life is more interesting when a part is forward and spirit  
are high. A fellow whom under no circumstances you can  
make laugh, know nothing of life; his drink has so  
colored his blood. High spirits or a good character - such  
accents to the brain and I dare we have all old bottles  
and a words vaporous which enliven it; makes it  
appetizing, quick, forgetful, full of noble feeling and  
deliberate steps; which, I should say to the wine,  
the tongue, which is the truth, becomes excellent in

- Chief, thing I much like particularities of the British  
are always to be avoided

- From time to time he talks of withdrawing from life. <sup>but</sup> that's because there's no good left to live it at his <sup>own</sup> <sup>place</sup>. "It would be a little regret in those costly times that one values is turned down-headed"

"~~But~~ One may say, old Jack; die when you will, if  
manhood, good manhood, be not forgot upon the face  
of the earth, then am I a shotten herring: there live  
not three good men remaining in England, and one of them is  
fat & yellow old: God bless the whole! a broad body  
I say"

- There are words with which F. amuses himself in the  
lack of more useful matter. The remedy is still more  
life, more bustle, more doing. "But Ralph, am I  
not fallen away widely since this last action? Do I not  
look? Do I not shrink? why, my green tang  
about me like an old lady's horse gown: I am  
indeed like an old apple-john"

So long as we live can we keep fit, all is well. Even  
old age can be defied by those who can always keep in the  
round of youth: "You that are old... measure the heat  
to your's lives with the bottom of your galls"

- There may come a time for repentance: but it will  
be at all moments

Life's ultimate <sup>aim</sup> is death. As it is the duty of  
a hero of comedy whose primary duty is to be alive & flourish  
at the end of the play, F. has no truck with death.

Admittedly mortal men wish for a death: but "I would be  
little loath to say Amen before his day: what need I,  
be so forward with death that calls not on me?"

- One's only reference to death is bad horse. If an illbred  
pale horse is selling for the gallows, one must switch over  
to a reminder that my horse is a good most useful  
F's chief duty (unlike Voltaire) is to ensure immortality



Will's food & safety, are his main requirements

the latter - end of a long whole beginning of a heart as the most suspicious moments of life

- of fighting there must be, well: but he will fight no longer than he sees reason of danger comes his way, or; but if he do not then "if I come in at this willingly let him make a Carbonade of me"

The better part of valour is discretion & discretion compelled us to seek refuge. But, if there were down in the battle and be with us, no; 'tis a point of friendship" and the best moment in a day of battle is the evening if it were all to still will.

This is the ground work of his philosophy. A keen quality of mind, a temperament & of body suitably adapted to enable him to make the most of life within his own scheme of it.

- has the instinct for self-preservation & for making of debts.
- weighs everything ~~with~~ by its contribution to the one object of life which is to go on travelling living. But with that there are no sanctions.
- No difference between truth & falsehood is an irrelevant order of reckoning.
- Accepted notions of justice & of duty, of honour and of valour are built on assumptions which do not apply to his purpose. Nothing is good or right in so far as it may be turned ~~into~~ to immediate & direct commodity.
- frees himself from all every obligation of morality so that he may be alert & unshackled to take advantage of the main chance.

All the contradictions & the seeming discomforts in his attempt to make the robbery at Cradockhill a tale of valour are shown wide as were prospect in view of the immediate expectation of further pillage; "But, say the lord, lady, I am glad you have the money". The

and a most interesting interpretation of the rebellion are of no account: "Well, and be thanked for these rebels, they offend mine but the wit knows, 's land them, 's praise them."

The virtue of Aspat is its clarity. His mind is complete master of his body. As he has more flesh than another man, he has also uncountable <sup>of the</sup> frailty of blood.

Intolerable as his desire of drink may be, the man is always ~~before~~ about his liquor. — never failing, drunk. In the most unwholesome situations the flesh, the nerves, the sinews are entirely at the command of his mind. ✓

When the famous occasion of his coming occurred at Shrewsbury, he was clearly aware that he ~~was~~ <sup>did</sup> not deliberately seek encounters with breaking swords. But if the encounter comes, he will meet it on his way. "Re-enter Douglas; he fights with F., who falls down as if he were dead, and crieth Douglas". This seems to a bravery of all received notions of heroism. But is it cowardice?

When in Warwick Morris, the king gave Aspat, his last gift, his right hand to escape the incoming lion who will not touch dead flesh, you admired his perfect control of senses, his amazing heroism. Why not F? A heroic Hotspur has no such self-command.

Set Hotspur beside F. again.

The Sheriff & his officers are at the tower door to arrest F. on a capital charge. There is no waiting, no trembling, no strange motion in his face. On the contrary a subtle composure, a magnificent indifference to such stupid attempts at glorification. "Not a word" he says to Bartholomew who is excitedly telling of the Sheriff's arrival, "play out, no play."

Then at his own time he looks at the situation.

He makes no pleading plea for protection, but almost casually, but he knows that he can do it: "No you



with being the servant, no, "he tells that, but I won't  
let him enter"

so completely confident to be that he treats himself more  
as if he were dead : - as if I believe in  
a sort of will as another man, a plague coming down  
up! I hope I shall as soon be brought to a  
halt as another"

on the French suggestion F. looks behind the scenes.  
The Sheriff enters & is within the room for a few  
seconds. The action is at once withdrawn & F. is bound  
so soundly asleep that they can pick his pocket without  
waking him.

→ This is an illustration of his mastery of himself & his  
magnificent opportunities. — Can turn even an occasion  
like this to his own profit.

'courage' — need not be claimed for Falstaff —

but one cannot accuse him of cowardice. He is not involved  
what he has is absolute self-possession & an attitude to  
everything <sup>as the change of his being</sup> for his own welfare. His counterfeiting of death  
is a very good one. He is a man for anything death is able  
to do having many means — disguised in his looks. F. is  
as successful as the King, but not his will & everything  
his life. According to F. it is no counterfeiting.

"Counterfeit? I tell you, I am no counterfeiter: to tell the truth  
a counterfeiter; for he is but a counterfeit of a man who hath not  
the life of a man. But to counterfeit dying is when a man  
watches death, it is to be no counterfeit but the true and perfect  
image of life indeed."

Almost always F. finds it necessary to put on a change  
of his usual functions to apparently different ones — since  
his values are his own — not conventional.

- main characteristics come not by main inherent attributes  
but by unobscured weaknesses
- Dying is possible, F. can actually enter a world of death with a  
little.

( - But Falstaff - unimpaired, unimpaired Falstaff -  
- how shall I describe him? "

### A complex character

... Sir John F. " says "Falstaff" is a character hardly  
less complex, hardly less wonderful than that of Hamlet  
F. himself & the work plays out - not by the influence of the  
Falstaff, says "Play out the play"; I have much to say  
in the behalf of that Falstaff" - Also simple.  
Farce & comedy combine.

the philosophy of life (about him)

- Sir F. Falstaff's philosophy of life. - has all models  
of command & more in antifate in which change from  
one to another. - never knows when he's beaten. I am  
wretched that I am not the wrong way.
- Turns himself into attack & at the end of his misadventures in  
the morning, he runs about his opponents with superior patronage  
& in complete victory. "I call you coward! all the  
other damned ones I call you coward; but I will give  
a thousand pound I could run as fast as you can't!"
- To reach his point. Falstaff as a cowardly or misadventurer  
are walking back. only the Prince is foolishly to be  
about him must learn - But F. always has on  
himself (e.g. the round after Goodwill.)
- To think that he lies about men in buckram who  
knew as men naturally, available to be not even for a  
half - it. They are or was, often palpable lies. \*  
Falstaff's first volume facts, because with Goodwill &  
Pete can rise to the occasion. when plausibility seems  
impossible F. turned into a riot of lies. But when the Prince  
a point confront him with the truth & display all their  
cards. F. can easily control them by an unfeigned head  
- By the end, I am ~~sure~~ ye are all as he that really ye"







Hence the winning trick - instinct

This is the way of Falstaff and in the I heart of the play it is he who triumphs. Nothing can stand against him. Everything bends to his own advantage.

A few words about his vanishing

## Conclusion

### Falstaff's dramatic necessity

1. It is believed that F. got the better of Shakespeare.

The main reason for F's appearance is his belief in the punter position of the serious & the comic. - Romantic habit - psychological relief to the audience.

F. is the link between the comic & the serious

An aristocrat by birth & breeding; yet a roper and a victor - bridges the gulf between "the clams & the waves"

- moves both in the historical & the comic world - helps to ~~co~~ harmonise the 2 like the prince.

- His cynical attitude to <sup>divides</sup> honour → makes it an important central idea of the play - holding together its ~~dis~~parate elements.

He is essential for the portrayal of the youthful days of Henry V. The object of the tetralogy to present a complete portrayal of Shakespeare's ideal king.

Hudson: "It must be no ordinary companionship that yields entertainment to such a spirit even in his loose moments. Whatever bad or questionable elements may mingle in his mirth, it must have some fresh & rich ingredients, some sparkling and generous flavour to make him relish it. Anything like a vulgar rodomont cannot fail of disgusting him... Here then we have a sort of dramatic necessity for the character of Falstaff."

F. also serve to broadening. This conception of history - bring a world of taverns, highway robbers, practical jokes, plebeian revellers, osters, carriers. But for F. the history play wd. have presented only aristocratic life.

- has enabled Sh. to transmute history into art. Because the history plays have become immortal works of art.

But to be admitted that a importance in the play is out proportion to his dramatic necessity. There is truth in the remark of Bradley:—

"He (Sh.) created an extraordinary a being, and fixed him so firmly on his intellectual throne, that when he sought to de-throne him, he could not."





of Christology - love, ...

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